

## **Radio and the Interbellum Music-Cultural Field**

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The subproject's main research question is how the mediation and mediatization of music influences the musical culture of which radio at the same time is part (Born 2005). The context for the analysis will be given in a short, period-specific analysis of genres' and genre representatives' mutual and continuous negotiations about the distribution of power and recognition in the music-cultural hierarchy. The focus, however, will be on how and why mediated music supports and maybe also contradicts the existing distribution of power, primarily at the level of genre (i.e. and analysis of radio music's cultural interventions).

Power relations and position takings will to a limited extent be deduced from music programming, but more directly from the written texts 'surrounding' the music. The analysis is based on a construction of a music-cultural field in a Bourdieuan sense (Bourdieu 1993, 1992/1996; Born 2010). Recent genre theory (e.g., Frow 2006) will be consulted as well because the construction of the field involves an analysis of the contemporary 'genre landscape', i.e., common ways to name and thus create a sort of discursive order among the many sounds. It indicates that in this analysis the field's positions are understood as genres while individual actors are responsible for the position takings (Bourdieu 1993: 30-35).

It is assumed that an important part of the 'genre landscape' consists of a partial opposition (but also overlapping – and thus negotiation – between persons and styles) between popular music and art music, but also that there is music beyond this opposition. For example, genres like music hall, revue, church music and military music are hard to place within this specific negotiation. Taking up inspiration from and directly importing North American dance music from cake walks over shimmy and foxtrot to jazz challenged older dance musics without superseding them, and towards the end of the period some fans questioned if jazz was mere entertainment (Michelsen 2001). In this complicated field I will focus on the fault lines between art and popular music and between old and new dance music.

Apart from being a part of Ramund this project is also related to a larger (one-man) project on the relation between interbellum musical culture and radio. Articles on the following subjects are

planned: the construction of a radio genre typology, music-based international radio cooperation, radio sound as part of the everyday, radio music as glocalisation, and detailed repertoire studies.